bold vision brand new ideas

HOW TO DEAL WITH A CRAP ECONOMY

Roundtablers say keep calm & carry on (i.e., add value rather than cut)

GOOD STUFF COMES OUT OF RETHINK

+ other Creative Report Card winners

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ON THE COVER When it became clear that Rethink and Playland would sweep the Creative Report Card, we knew the cover was going to be fun. Inspired by the puking puppets made famous by the award-winning Playland campaign, we asked CDs lan Grais and Chris Staples to taste their own medicine. The photo was shot by Hans Sipma, and lan is the one in glasses...



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The value of advertising

We've been doing a lot of counting lately. Which leads to recounting. And so on.

As you no doubt gathered from our cover, Rethink kept coming out on top in this year's Creative Report Card. Since their sick stuffies effort earned Playland "award-winningest Canadian advertiser" status in our tally of local, national and international shows, the Muppet-esque versions of Chris and Ian seemed apropos. And we thought you all needed a little levity to go with the economic doom and gloom.

That said, the Creative Report Card is more than an entertaining accounting of who snagged the most awards. Sure, you can see who's consistently pleasing juries at home and abroad, which has its own value, but for many of the brands there are substantial payoffs.

The Playland advertising consistently captures the attention of the hotdog-swilling thrill-seekers who frequent the park – resulting in wallets in the midway. And the acclaim sparked the creation of a broader awards committee, which in turn has led to best practices wins in other areas. Rethink also reports that many of its advertisers have seen improved results. While it's simplistic to say that winning makes you a winner, it seems to set the stage for the right mindset.

And mindset is both imperilled and important right now. As our roundtable pundits share their Dos and Don'ts on marketing through the recession (see Biz, p. 10), one issue identified as key is a world-beating mindset. It's like when driving instructors tell you not to stare at impending collison targets when you're spinning out of control, but to focus instead on steering where you want the vehicle to go. Good advice, hard to put into practice.

Even if you get yourself and your team to the point of seeing opportunities rather than crisis management, there are others to convince. So for a more CFO-friendly take on the value of advertising, I suggest you absorb the learning and share the results of the CASSIES, Canada's effectiveness-based advertising awards (visit cassies.ca). The cases have all been boiled down from their original, intensely detailed form to a handy digest size by CASSIES editor David Rutherford, so it's a painless exercise.

A group of senior, very knowledgeable benchmarkers first read all the entries to see which truly had standout impact, then debated various category and market considerations to ensure that it was indubitably the advertising that contributed to the brands' improved results. Next, an equally erudite cross-Canada, cross-discipline jury scored the cases that made the cut. Those that won are truly the poster children for the value of advertising.

While it was a month for numbers – including all the juicy stats promoted during Ad Week (advertising generates \$24 billion for the Canadian economy) – some aspects of the value of advertising are harder to quantify. Like meaning, and advertising's place in culture.

Mike Farrell's Statsthought this issue (p. 26) puts some numbers to that equation, and finds that one in five youth actually enjoys ads, with one in four seeking out and passing on their faves. Not too shabby.

As for the meaning piece – a.k.a. values – we're witnessing more significant social programs, innovative arts support and green leadership coming out of marketing departments. And while the impact is not so easy to see in short-term results, brands know that when they're appealing to consumers' values, they're adding value.

And on that topic, a final awards mention. We're currently accepting submissions for *strategy*'s Cause + Action awards, for "Brand Plans that are Changing Minds. And Matter." If you've been involved in any CSR, eco, fundraising or other good brand deeds, please be in touch; we'd like to share your successes with our readers, cheers, **mm**

Mary Maddever, exec editor, strategy, Media in Canada and stimulant

P.S. Despite our best efforts, no doubt someone somewhere will get a different CRC tally. We apologize in advance, and suggest you ensure you are credited on future award show submissions, as they are our source material.



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COAST CAPITAL CUTS THE CORD

BY JONATHAN PAUL

Everyone knows that finding a straightforward means of managing their nest egg is top-of-mind these days. Vancouver-based Coast Capital Savings actually acted on that insight with a new high-interest savings account without fees or restrictions.

The launch campaign for the new product playfully yet clearly points out that the account offers no-strings-attached banking with "full access, any way you want, and no fees," says Lawrie Ferguson, senior VP marketing at Coast Capital. Print creative by Vancouver's Rethink Communications features a banker dangling a bundle of cash attached to a string into a square, which consumers



are instructed to "cut out" from the page. "The creative approach from Rethink - and we've developed this together - is that while we take banking seriously, we don't take ourselves seriously, so there's an element of humour," says Ferguson. Coast Capital's

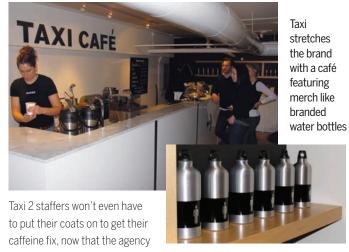
push consists

of print ads in B.C. dailies and weeklies and an online component using banner, leader board and skyscraper ads. Launched in early January, it targets 25- to 40-year-olds, with an early focus on the account's benefits concerning TFSAs and RRSPs.

The campaign goes on hiatus at the end of February, resuming in April with a conventional savings account push geared to younger consumers. "In the spring we'll narrow down the buy to a younger profile," says Ferguson. "We're going to look to do more online targeted to that group."

TAXI DOES RETAIL

BY CAREY TOANE



has opened a public café in the same building as its Toronto digs.

The café, which also sells Taxi-branded merch like staff-designed T-shirts, mugs and roasted beans, is not the first foray into coffee culture for the agency: a café in the Vancouver office doubles as a reception area.

"It turned out to be a very cool feature, and a way to stretch the Taxi brand to the public, as opposed to the industry," says CEO Rob Guenette, who got the idea for the double-duty reception space from the original Lydmar boutique hotel in Stockholm years ago. "I'm always interested in brand elasticity, and where the brand can go."

EXPEDIA'S COFFEE TALK



Ads are everywhere these days, and coffee is no exception: Expedia is branching out with drinkable ads in Germany. "We're always testing innovative ideas," says

Alexa-Elisabeth Tietze, spokesperson for Expedia Germany. "We wanted to try something really different."

Serviceplan Munich/Hamburg created the campaign, in which Deli Star coffee shop baristas used flavoured toppings to stencil destinations and prices onto the foam on cappuccinos. Information driving to expedia.de followed on a coaster. The idea was tested in two shops in Munich in December to push trips to Italy. After positive feedback, they're looking to expand it in the coming months. EW

PICK FROM ABROAD: GERMANY

REEBOK STORE **GETS IN THE GAME**



BY EMILY WEXLER

Reebok delivered a full NHL experience to customers at its Montreal store in January. The shop was transformed with a synthetic ice rink floor, a replica scoreboard and a penalty box. NHL players visited throughout the month and the Stanley Cup also made an appearance.

"We're the official outfitters, so we felt it's a natural connection," says Stewart Clark, marketing manager, footwear and apparel, Reebok Canada. "[We wanted to] celebrate the fact that the NHL All-Star game is in our city, and to offer consumers an experience that they may not necessarily be able to have otherwise."

Fans also had the opportunity to sign up in-store and compete in a bubble hockey tournament on Jan. 17 and 18. The winner received two tickets to the All-Star game on Jan. 25. "As opposed to making it purely sweepstakes, we thought we'd make it a little more interactive and fun," says Clark.

The initiative, which was created in-house, was pushed with ads in the French Metro and on radio stations Team 990 and CKAC (the media buy was handled by Carat). The word also spread by email and through the Reebok Montreal store's Facebook page (which has 579 members). The transformation helped the store push its line of NHL gear, including All-Star and Montreal Canadiens' Centennial merchandise.

WANNABE FILMMAKERS GET SCENE

Several lucky movie fans with aspirations of directing will have their short films screened in theatres across the country, thanks to Scotiabank and Cineplex leveraging their Scene club online.

The opportunity came to Scene members in the fall, when a contest developed by Toronto's Capital C asked them to submit

> 15-second films promoting the Scene card loyalty program.

"We wanted to reach out to our fans," explains Luis Vieira, account director at Capital C, "get them engaged in the program and give them something fun to rally around."

Five finalists were picked



Watch "Linterhand Who's Who" at stimulantonline.ca.

from 128 submissions, based on votes cast by some of the 1.3 million Scene members on the program's Facebook page and directorschaircontest.com. People from 83 countries viewed them, and the winner received over 65,000 votes. In January, a panel of judges chose Ottawa's Sean Parker as the winner of \$5,000. His clip and others will be played in Cineplex theatres.

To promote the contest, Capital C distributed flyers to Toronto colleges and reached out to film schools across the country. The films can be viewed on the Scene Facebook page and on the microsite. JP www.facebook.com/scene

"A coin passes through a lot of hands in a day"

Brilliant! LOONIE LOBBY GOES VIRAL, OLD-SCHOOL STYLE

Victoria, B.C.'s Dogwood Initiative, a not-for-profit environmental organization, has launched a pretty slick protest against oil tankers.

If you dig into your pocket to retrieve a handful of change, you might find a loon mired in an oil spill. Two hundred thousand black vinyl oil-spill decals were applied to loonie coins and distributed by the organization, which is 195,000 more than the number of dollars it cost to craft the entire campaign.

Posters featuring oil spill facts drenched in the black stuff are included in the viral effort developed by Vancouver-based Rethink Communications, which went for maximum impact with a limited budget. "A coin passes through a lot of hands in a day," explains Rethink copywriter Jason Perdue. "We wanted something that could spread."

The campaign, which launches this month, strives to make Canadians aware of plans to build oil pipelines and a supertanker port, threatening a 35-year federal moratorium on tanker traffic off the coast of B.C. The creative drives to notankers.ca, where consumers can sign a petition asking the Canadian government to legislate a permanent ban on oil tankers in the province's Hecate Strait, Queen Charlotte Sound and Douglas Channel. JP



WATER COOLER

ASKING CANADIANS



The failing economy has forced many people to re-examine the way they spend their hard-earned dollars. While that \$8 latte is a real pick-me-up in the morning, a \$40-a-week habit is tough to justify in hard times. It's only natural that people will start trading down, but we wanted to know if they're more willing to give up that latte, their organic toilet cleaner or perhaps that imported water from the Alps.

Which category of goods is the first you would consider switching to a less expensive brand?

Cleaning supplies	36.6%
Bottled water	23.2%
Canned and pre-packaged food	18.1%
Toiletries/personal care	11.6%
Your morning coffee	10.5%

This poll of 1,000 Canadians was conducted by the AskingCanadians™ online panel from Dec. 17 to 19, 2008. AskingCanadians™ is owned and operated by Delvinia Data Collection. www.delvinia.com

CUTTIE CUT'S NEW DO

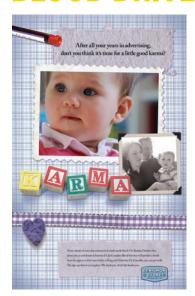
Cuttie Cut, a children's hair salon in Toronto's North York neighbourhood, is putting a twist on the tear-away poster. When you pull off a tab with salon info (designed to resemble a strand of hair), a child's face is revealed.

The idea came when the salon asked Y&R Toronto to create something that would generate more buzz than the standard posters they had been putting up. "We wanted to take an untraditional approach to a traditional medium," says Zachary Muir-Vavrina, art director at Y&R. "Turning the poster totally upside down is a great way of doing that."



Cuttie did a test run of 50 posters in December and will roll out a larger splash this spring in areas surrounding the salon, as well as child-friendly locations such as community centres and daycares. **EW**

BLOOD DRIVE TAPS EXTENDED FAMILY



Last October, Toronto-based Bensimon Byrne ACD Troy Palmer developed an internal campaign in honour of his one-year-old daughter, Lily, who lives with Spherocytosis – a condition leaving her reliant on regular blood transfusions. The heartfelt campaign has since inspired an industry-wide blood drive set to take place around Family Day weekend this month.

The initial drive took place at the Canadian Blood Services' King Street clinic, where 40 Bensimon staffers donated blood, accounting for one of the largest donation days in the site's history. In the days that followed, Palmer was contacted by folks from agencies and other companies asking how they could get involved. "It's nothing short of amazing," says Palmer. "I was pretty moved."

This second drive, spearheaded by Palmer and Roop Sidhu, community development coordinator at Canadian Blood Services, has seen interest from about 20 companies in Toronto, including Taxi, Taxi 2, Grip Limited, BBDO and Vapor Music. Some are looking at running the Bensimon internal campaign featuring Lily within their own agencies.

"To have it actually be happening as a result of the generosity of the people in this building, and then inspiring others...it's overwhelming," says Palmer.

Canadian Blood Services has begun a cold-calling initiative to drum up support for the drive, which will take place at the King Street clinic from Feb. 17 to 21. The organization will track donations and award a winner in order to elicit as many as possible during the week. **JP**







MARKETING IN A CRAP ECONOMY

BY MARY DICKIE

PANELISTS

Scott Allison is VP sales and marketing for Marriott Hotels & Resorts of Canada. He has an extensive background in hospitality, airline and tourism marketing and consulting in Canada and the U.S.



Steve Allmen is GM business development for Aeroplan, where he leads new business partnerships in the retail, CPG, financial, travel and B2B sectors. Steve has worked in the loyalty industry for over 10 years.



Tony Chapman is the founder and CEO of Capital C, and one of the youngest people to be inducted into the Marketing Hall of Legends.



Geoff Craig was until recently VP and GM brand building at Unilever Canada, working on brands like Dove, Becel, Axe and Knorr. Our 2007 Marketer of the Year, he is currently enjoying time off "between successes



Tony Matta is VP marketing for Frito Lay Canada. He has over 10 years of marketing and sales experience in the CPG industry. working on brands such as Lay's, Doritos and Tostitos



Alex Panousis is SVP at Starcom MediaVest, where she of business and directs strategy on brands like Kellogg's and Nintendo. She has experience in media, advertising and sales at the CBC, PHD Media and the National Post.



Ken Wong is associate professor marketing strategy at Queen's University. He has also taught at Carleton and Harvard, and is an inductee into the Canadian Marketing Hall of Legends.



Joan McArthur is a partner at 27 Marbles Training. where she teaches advertising and marketing professionals. She also has 20 years of agency experience.



We all know the economic news isn't good. Canada slipped into a recession in late 2008, with employment rates, housing starts. commodity prices and consumer confidence all sinking. In the U.S., despite the Olympics and a presidential election, media spend declined 2% in Q3 2008, per TNS Media data. This came on the heels of a 3.7% Q2 drop, the steepest decline since 2001.

In Canada, Scotia Capital predicted last month that overall advertising in Canada will drop by 4.6% this year, with conventional TV spending taking the biggest hit, followed by print and radio. And P&G in the U.S. said it planned to look at more aggressive

And yet many observers are optimistic, pointing out that history demonstrates the value of maintaining ad expenditures in a slow economy. Speaking to Media in Canada upon the release of Bensimon Byrne's Consumerology Report last spring, for instance, agency president Jack Bensimon cited a Strategic Planning Institute study that

revealed an average gain of 1.5 share points for brands that increased spending in a recession. And a McGraw-Hill study from 1987 found that companies that kept spending on advertising through the 1982 recession were rewarded by a sales hike of 275% over five years.

So how can Canadian marketers deal with the harsh realities and achieve a positive outcome? Strategy gathered together a roundtable of experts, facilitated

Roundtable

by exec editor Mary Maddever, to provide marketing, agency and academic perspectives on the crisis – as well as on the opportunities that might lie ahead.

Joan McArthur: There is evidence that marketers who spend through a recession show an increase in market share.

Ken Wong: But you still see surveys in which 40% of companies plan to cut back on marketing, largely to support lower prices. It comes back to that myth that you've got to cut price to preserve market share. The reality is that for the average North American business, every time you cut price by 1% you've got to increase volume by 3.5 points just to get even.

Alex Panousis: I think it's about how you maintain share voice at lower cost. Marketing is a cost that can be easily cut back, but how can you spend a dollar to get five — and really get five, as opposed to four plus value? That's a legitimate concern. Our mantra is the U.K. slogan from World War II, 'Keep calm and carry on.' If you're taking a price cut, the return on investment isn't going to be as strong in '09 as it was in '08.

Wong: The scary part is that companies haven't understood the notion of brand equity, that marketing is an investment that gives you something. The McGraw-Hill study, the one that shows 275% gain within five years, reveals that in the first three years, there's only about a 25% gain. It really ratchets up, which reflects the momentum once the economy kicks back in. You have to see that a dollar spent today will pay you back four or five years from now.

The reality is that, for the average North American business, every time you cut price by 1% you've got to increase volume by 3.5 points just to get even



Above: Putting 75-year-old Bill Marriott in a bathrobe in Times Square was a necessary bold move for Marriott.

Panousis: In the past 18 months it's been all about short-term return on investment. If you put a dollar out there, you want to see that back in the first quarter. Unfortunately, brand equity measures are not as strong a lever anymore.

Scott Allison: One of the challenges is that the marketing funds available are a function of the revenue, and if the amount of money available is less, you've got to find ways to spend smarter. We've been facing this in the U.S. since last January. In Canada, we haven't seen nearly that impact, with the possible exception of Vancouver. But across the board, it's about spending smarter, taking advantage of newer technologies and staying as close to your customer as possible. We've redeployed some dollars and protected the sales piece, although that's a short-term approach. If we're not close to those customers, we run a greater risk.

Geoff Craig: It's oversimplified and perhaps pedantic to say, 'Just keep spending and you will get the result that history is showing.' Because I'm not sure history is a perfect predictor. Do I believe we should keep spending? Yes. But it's more complex than that. We started talking with our clients five months ago and tried to lock them down three months ago, and they're likely going to need retooling on a monthly basis as the severity increases. But I think it's about an attitude and a mindset, having a clear assessment and strategy and acting very decisively.

Steve Allmen: We're at the beck and call of our partners' marketing budgets. And they're concerned, so we have to keep generating marketing but also respect the fact that there is uncertainty. The bulk of our business is driven by two credit cards and an airline. So we have to be retooling, and every day is a new, interesting twist. There are no rules anymore, and it's fascinating to watch our partners say, 'Help us do it better, measure everything, predict everything but don't ask us to spend a lot of money.'

Craig: There are a couple of contexts here. One is that Wall Street, Bay Street or whoever you answer to will still be driven by returns. The second is that the majority of media dollars in this country are still being spent on TV, which is an ever-declining value. In terms of the media buy, I think this is the opportunity to do a complete overhaul.

Panousis: I agree. It's the tyranny of precedent. In the early '90s, we were all talking about opportunities to reach. And if opportunity to reach is now engagement or return on investment or something more intangible, then the whole way we're operating has to change. Now we're forced to take action.

Wong: I'm hearing a different vocabulary in the field. It's all about marketing productivity, and they're saying it's time to reengineer the relationships, to restructure around the core

competencies. You're seeing more pursuit of what they call 'horizontal integration,' in order to gain some scale. My fear is that someone is going to say, 'What works in production will automatically work in marketing.' What it really says is that marketers had better start paying attention to some of the literature in general management, because their boards are going to force them to adopt these protocols.

Craig: That's a great point, because return on marketing investment is a very difficult thing to wrap your arms around. And if somebody has the model to measure the effectiveness of social media. I'd love to see it.

Allison: Because online is so measurable, people are redirecting more dollars into that, and there's no accounting for all the brand creation and the traditional marketing that gets them to your site in the first place and creates the brand value. So you have to be careful. It's easy to go to things that people take comfort from, but there's a lot more behind it.

Wong: The problem is that expense reduction is 100% guaranteed. You fire somebody, their salary and benefits are gone. The promise of delivered sales down the line is less clear.

Tony Matta: I think the way to lead is to look at the times and think about the most strategic investments to make. Yes, there are going to be some cuts of the fat, the stuff we wanted to try because it was cool or we'd learn from it. But then you go out and make the most strategic investments for the long term. Frito Lay is very operation-focused, and that productivity finds its way into other parts of the organization and forces us to be very efficient. Maybe we don't measure return on investment in a calculated 'here's the investment, here's the return' way, but the marketing team is looking for the feeling of five dollars for every one dollar spent, and the way to generate that is not by buying TV, it's by long-term partnerships that deliver incremental value.

Allison: That's an interesting point. We've had an incredible relationship with Pepsi since 1990, and we just restructured a new partnership that takes it to a whole other level. Because when it gets tough, as it is now, you know that with longstanding partners you can help each other in so many ways. We have a great relationship with Accenture, and we don't sell Accenture room nights, we sell enhanced productivity and satisfaction on the road. It changes the rules, so that you're not talking about whether it's a \$149 or \$159 room rate. That's a hard-to-get-to place.



When travel budgets are cut, companies like Aeroplan get creative with partnerships and categories.

Allmen: One of the things I see – and I deal across a number of industries, like CPG, hotel, travel, air, financial services – is that because people are scared, they're open to new ideas. They might try it small, but they're saying maybe it's time to revisit things they've been doing for 20 years. Traditional media may not be where they want to spend because they don't know what they're getting for it. The other thing is that they're open to sharing their ideas with non-competitive partners, in categories that maybe they were never in before. And if you can create that new alliance, you can open up new doors.

Craig: I agree with questioning everything at this point, but that's against a mindset of processing information quickly, where planning cycles are no longer a year, they're

more like three months. So how do you invent a new model on the fly?

Panousis: One of the things we talk about with our clients is the difference between empirical data and practical intelligence. We don't have a year to develop a media plan or a partnership, so necessity drives innovation, and you've got to have people who are smart and sharp enough to mine the best ideas.

McArthur: How important is mindset in these times?

Craig: Incredibly important. The first question everyone has to ask is, is this an opportunity or a problem? As soon as you find it's an opportunity, you start having a different mindset, and that allows you to take

Once a year, the good folks over at Canada's Next Top Ad Exec hand-pick a dozen of the freshest aspiring advertising executives from over 300 student competitors. To find out how you can get a few good eggs of your own, email **malikm@mcmaster.ca**.



a structured and strategic approach. It starts with betting on your winning ponies and goes down to maximizing the mix in all that you do, from shelf assortment to skew rationalization. Everything needs to be up in the air.

Wong: It's like *Revenge of the Nerds*. The ability to be structured and strategic and think on the fly means you've got to have a model in your head of what's driving your performance. One thing that amazes me is how few companies do. They're still relying on some breakthrough piece of advertising that wins the day for them. But the great businesses have this almost mathematical formula. They know what the factors are, the levers they can pull when things go wrong.

Crandall of American Airlines once said the airline industry is governed by its dumbest competitor, and in bad times everybody takes turns doing that.

Allmen: Some cost-cutting ideas have been on the back burner, and people are using the economy as an excuse to take advantage of that, whether or not it's justified. The airlines got hit by the fuel crisis and did all kinds of crazy things, but when the fuel price drops they keep the crazy things. So there's stuff you question now a bit more. Why are you doing it? Because it's knee-jerk, or because you're the jerk? A lot of it is people trying to save their own jobs.

Panousis: On the consumer packaged goods side, a lot of innovation feels like it's dropping

off. Where a year ago there were maybe 100 products being launched, some utterly useless, now the CEO is stepping in and saying, 'I don't know, is that really going to work?' I think it makes it better. Now we're spending more time scrutinizing consumer data and being more methodical about what the one big bet is, as opposed to a hundred small ones.

McArthur: How can you keep in mind long-term planning and deal with immediate issues at the same time?

Matta: I honestly believe it's a time of opportunity. This is a natural thing that the economy goes through every seven to eight years. It sucks, but there are going to be winners coming out of it. And I think that forces you to make fewer, bigger bets and get focused as an organization. It can be very cleansing if you keep your head and know your business.

Price discounting is going to be the most consistent knee-jerk reaction. You're hearing about all kinds of crazy stuff, like Starbucks in the U.S. offering dollar coffees with free refills. And it's the dumbest thing you can do, because you'll build it into your base and never recover from it. You diminish your brand equity, and whenever this thing ends, you're in a much lower position. If you want to create value, create it with the things associated with your brands. The car guys did that. It's not the car that's cheaper, it's the financing. Or giving gas with purchase. Or finding associated relevant discounts that don't affect the value of your brand.

Wong: I ask every audience the definition of value, and they say it's cutting prices. But value is supposed to be a ratio of quality to price. I can increase value by giving better quality at the same price, and if I do that, I protect my brand better.

Panousis: One thing I've noticed in the media is a sense of value chic. The number one wine at the liquor store this year is Fuzion \$7.45 Argentine wine. It's interesting.

Allmen: It works for us. Where people before were hoarding their air miles to do a big trip, this year they bought Christmas presents using their miles because it's not money out of their pockets. That's a good news/bad news story for us, because where some of our retailers and business partners might cut back, consumers are accelerating what they're doing with our program because they want something back.

The downside is the cutback on travel and entertainment, because that's a big part of our business. So we have to work with our partners to drive our members into their locations. We



Allison: That has a lot to do with culture. I've had the good fortune of working for companies that are owner-operated. Although Marriott is publicly traded, Bill Marriott at 75 years old is still involved in the day-to-day operations. He has a lot of credibility as somebody who can help people stay focused on what's important. There's a lot of data and we analyze everything, but the key value is: look after the associates and they'll look after the business.

McArthur: Has anybody detected knee-jerk reactions that are dead wrong?

Allison: We had hotels under construction with Lehman Brothers, and when they went bankrupt construction stopped. When that stuff happens you get people reacting quickly. A large hotel gets a group cancellation and drops its rate by \$100 a night, which can disrupt the market quickly. Providing calm in turbulent times is critical. I think Bob

You're going to have short-sighted marketing organizations saying, 'Let's go back to the most minimal approach,' and forward-thinking agencies seeing an opportunity to break rules

just dropped \$70 million into Air Canada to help it through a cash crunch. We were going to buy the seats anyway, we just accelerated the payments. Now we want something back from Air Canada.

Tony Chapman: This is the first time we've been in an economic downturn with 24-hour news media. We've seen the sharpest drop in consumer confidence in one month ever, down 38%. I look at the marketers who have populated the market with 3.3 million brands, and how many of them are really relevant? We're going to see pricing at a level that we've never experienced before. There's a massive inventory buildup that has to be cleared, and the consumer's not spending.

Wong: All the more reason to be careful with cutting prices. In the '70s we had the psychology of inflation: you bought as soon as you could because if you didn't, tomorrow it was going to be 10% higher. Now you've got a consumer who's constantly expecting a deal. I was in the States last week, and coming in from the airport I saw a guy with a sandwich board saying 'Circuit City Warehouse Sale, 40% Off.' The next day we went back to the airport and he was out there again: 'Circuit City, 60% off.' I'm convinced the consumer is sitting back and saying, 'Let's wait.'

Panousis: This is a market correction. For the longest time you had conspicuous consumption, 14-year-olds with \$2,000 Louis Vuitton bags, and that makes no sense. Is it just that we finally are realizing it's ridiculous to have 12 credit cards and not be able to pay your minimum every month? And then the green movement and this whole notion of hope and Obama. As much as there is doom and gloom, there are also consumers saying, 'Now I need to live within my means and figure out what that is to give myself confidence.'

Matta: But that's just the latest version of an old story. It's the simple re-segmentation of that consumer base, with different proportions of consumers falling into new segments. The organizations or brands that can understand that new segmentation are the ones who are going to get out of this.

McArthur: Yankelovich published their latest monitor, and they're talking about a trend that's been coming for some time, a desire for life experiences over acquisitions. They're calling it 'hiving.'

Wong: I have a lot of trouble with the presumption that one movement is going



Above: Starcom's retro mantra. Opposite: Lay's back-to-basics '09 approach embraces local produce.

to capture all consumers. It's just wrong. Segmentation is what tells us whether we're spending money on something that creates value or just spending because we've always spent that way. If you really want to enhance productivity, you get rid of bad costs and pass them onto the customer in the form of more of what they want or lower prices. That's always been the key to process innovation, right? Segmentation has let us down — this notion of doing everything on the basis of demographics, like demographics is the only thing that tracks our behaviour.

Chapman: Multinationals work best with one-size-fits-all structures. But a lot of innovation is through entrepreneurs that plant seeds and grow them. They have to rely on new media because they can't afford to shout like the big boys, and they plant enough seeds and get enough scale that a multinational comes along and buys them. But as the multinational digests them, it creates a one-size-fits-all so it'll get its return on investment. And the world is moving toward personalization. Procter's done a phenomenal job of being a curator of innovation around the world, and fast-tracking it, if it fits into a category. It's a whole new method, and it's the greatest opportunity.

Mary Maddever: What do you think is going to happen in terms of agency consolidation and media?

Matta: You're going to have short-sighted marketing organizations saying, 'Let's go back to the most minimal approach,' and forward-thinking agencies seeing an opportunity to break rules. Media sellers are breaking rules that they would never have broken before, like how much you can influence content. At Frito Lay we're very optimistic about the opportunities today as opposed to a few years ago.

Craig: We need to blow the whole thing up, starting with television, because it still takes a significant amount of dollars. Bob Garfield wrote an article called 'Chaos Scenario,' and he talked about when the penetration of PVRs hits 40%, you're going to see the deterioration of programming. And we're not far from that. As an industry we need to band together and have a revolution right here, right now, because the value is shit, how you buy is shit, and we've got to turn it on its head. And not just about getting a better deal through partnerships. I don't think that's good enough.

McArthur: The division between sales and marketing is another long-standing issue, and I'm wondering if these times are going to provide the challenge to make them work together.

Matta: I don't think that division is everywhere. I don't know how many are still out there with the old school of silos of sales and marketing.

Wong: There's no role definition right now. I can't put sales and marketing in a room and have a discussion among equals. They're not equals. Short term is driven by field sales; they have to produce the numbers to impress the investors. My notion is let them do their job, but run it by marketing to make certain they're not impairing the brand. Let marketing take the medium-term view, because that's how long it takes to develop some brand equity. And then have them filter it through the sales guys. So you can have this changing power depending on the scenario.

Chapman: Yet it's the sales guys who drive the media channels in terms of how much money I pay to get my products on shelves, off shelves, and through the shelf.

McArthur: How will this climate affect your expectation of your agency?

Allison: This is a time to be opportunistic. If you've got an agency that pushes you, the challenge is having the courage to stay in it, because it's going to be a tough time. If you

don't deliver on a sustainable basis, it'll fall flat. Understand your story and how you get it out, and sustain it over a period of time.

Our business is different from packaged goods, but we still have this huge volume of people we've got to sell to every day, whether it's business travel or leisure travel, and our agencies have to have a clear understanding of all the segments and the different things that motivate people. We've done a lot of things differently than Bill Marriott would have. We did a thing where he was in a bathrobe in the middle of Times Square when we rolled out our new room product. He was way outside his comfort zone, but an agency had the courage to suggest that, and that's what you need.

Wong: To me, an ad agency is an outsourcer. What can the agency do for me that I couldn't do for myself? What is there about their specialization, about the breadth of their client base and so on? There has to be that case made, otherwise there's no value add other than co-ordination.

Craig: As to what the client is asking of the agencies, I think it's more for less. I know that sounds simplistic, but at the end of the day you're going to have set resources. I get the outsourcing analogy, but when you have a strong relationship with an agency, they're contributing beyond their mandate. And I think you're going to demand greater involvement, better ideas, better service and greater partnerships between that agency and others, because you're all going through this together and whether you come out as winners depends on how strong that model is.

Chapman: The way you guys are organized and the way we're organized has to change. If you say you want more for less, you'll get it. With this volatility in the market, people will be willing to do anything for you. If you want better results, you've got to have your marketing, sales and customer marketing working in harmony and you've got to have fewer, bigger, better suppliers on your team. And you've got to give lead status to one agency because you're going to get better results. That's a model change that a lot of multinationals are just starting to go through.

Panousis: It's true that media agencies are hiring people that are not traditionally media oriented, and creative agencies are hiring media people. They're going to do more of that, because they want blank slate evaluations of everything, and they want someone who can sit in front of the CEO and talk about advertising as a holistic connection point as opposed to a silo.



Tough times can open minds and doors to new partnerships, like Aeroplan's with Pepsico.

Allison: It's about the big idea, and finding the people who can execute it. If you go at it from a traditional perspective, people will come back with the solutions they're most comfortable with. We hired a company out of California called Ideo to do design work for us, and we got other people to help pull it through because they didn't have that capability.

One thing that's helped us is people who can work faster. When I started at Marriott, it could take years to get a campaign out, because we had to get all the owners and franchisees to agree. Now we do it in weeks, sometimes faster. We're a different kind of organization, from the ground up as opposed to the brand down, and we've got to be faster than we've ever been.

Wong: I don't think you can have speed without direction. I'm seeing two responses: the company that says this is what I've got to do today and then stops; and the company that says this is what I've got to do today, and this is what I've got to do tomorrow when I get done what I'm doing today. If you have that sense of your medium and long term, you can empower your people to do things faster and more autonomously. If you don't have that built into your planning, then you're developing your strategy every operating cycle, and you can't do that and be effective.

Chapman: I agree. First, you need consumer insight, then you put a platform in place. In the old model I do one big old operating plan, and if it's not working I cut, do research and make another plan. Think of it as Gen Y coming into the Gen X marketplace. Their whole world's about instant affirmation. Are we trading Gen Y in our marketplace? Are we taking advantage of that brainpower? The new

model is 'my insight, my platform.' So I don't know if it's speed. Multinationals? Silo driven. A lot of agencies? Silos. We have to change this model. And Canada's the perfect place because it's small enough. If we don't change it, you're going to see head offices disappear.

McArthur: The agencies getting it in the U.S. are not based in New York. It is that regional and more containable kind of test tube area where things can really happen.

Chapman: They attract a certain kind of clients, too, the Davids rather than the Goliaths. They have to do something different. When you're a multinational, you're less likely to change the strategy that got you there.

Wong: The rules are simple. You cut the fat to give yourself room to manoeuvre. You resist cutting price for the longest possible time, and when you do, you do it in a temporary way so you can bump it back. And maybe that means you've got to work on brand equity, to live off what you've built up. It's not going to be business as usual.

Maddever: What can you put on pause with the least long-term impact?

Allison: We're not cutting sales. What we are cutting in the short term is more of the historic brand. We have a strong culture and know we can deliver the brand every time somebody consumes the product. We will be strong in anything on the web, because our businesses continue to grow. We've been working with our media-buying company because they've been very innovative and have helped get our message out to the customer. One thing that's critical is customer insight.

We have to understand what the customer is doing and how they're changing, why Gen Y is buying hotels differently than Gen X.

Allmen: We're looking at not cutting, but tweaking. Do we need four issues of one magazine, or can we do three? Some of it's also driven by green strategy, moving toward the web and away from direct mail. We are making adjustments that are reactionary to the economy, and we haven't heard all the things from our partners because they're still planning.

Wong: Do you hear about spending to collect information now, before making plans?

Allison: We are. There's a number of channels and products that we need more information on. And our partners are asking us to go out and talk to our members about what they're thinking. We've also got partnerships with Asking Canadians and Harris/Decima. Our partners are hoping to get ahead of the curve by asking customers, but sometimes they don't want to ask them directly, they want to be more subtle about it.

Wong: That's kind of contrarian. You've got to spend in order to know where to save so that you win, and you've got to win in order to have more money to spend. It's a difficult story for a board of directors to accept, especially since most boards don't have marketers on them.

Maddever: Does this win-to-spend idea put the focus on mass while smaller programs take a back seat?

Craig: It can tip the scale away from brand-building, but not necessarily. There's no one-size-fits-all. But you can't have platitudes about consumer understanding and use two-year-old data. I can't believe the shifts in Canadian attitudes and consumer confidence in the past month. So you need to spend the money, which hopefully will result in better return on investment in the long run.

If you want better results, you've got to have your marketing, sales and customer marketing working in harmony

Chapman: We can leverage media like never before. The chief technology expert at Hewlett-Packard worldwide uses Canada as a petri dish. He has a concept called 'the Rembrandts in the attic.' HP puts seven new tactics out every day in the world, and they'll be lucky if they use one.

Why aren't we the country that can take those Rembrandts in the attic and test them here? Typically we don't even get on the radar screen of a big company like Pepsico because we don't have the scale.

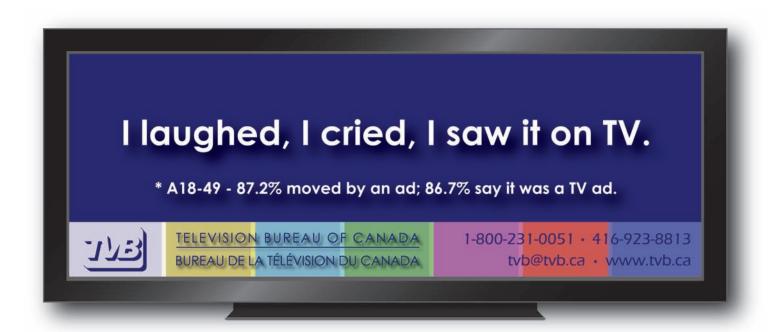
Wong: The small opportunities get put on the back burner if you equate success with volume. But if you equate success with margin, small opportunities become attractive. And what's more fun to sell, something mass marketed to a gazillion people or a niche product? I'd always rather work on that small product. So if the recession draws us away from a focus on volume and gets us to think about market potential, that's great.

Craig: I'm the last one to put Canadian innovation on the back burner. But it makes sense to focus on your big winners in a recession, because you do not have the money to take a lot of side bets.

Wong: I get what you're saying, you've got to be selective with problem children and protective of the stars. And I guess what Tony's saying is that once you've decided to make some bets, come and make them in Canada.

Chapman: My point is, if we're just focusing on the shooting stars, how long are they going to justify head office's attention here? If Texas and California, which has a bigger GDP than Canada, are focusing on the shooting stars, what is our role? It needs to evolve. There's no way the U.S. will smash together marketing, sales and customer marketing. But they might do it in Canada. They might find a new model.

Craig: There's nothing like a strong foundation to build the other pieces on. It's not an either/or situation. But there will be selectivity; that is the reality of a recession. If we go for it, fantastic. ■



OUTSTANDING CAMPAIGNS







BY JONATHAN PAUL

THIS LITTLE LIGHT OF MINE...

The Christian Reformed World Relief Committee (CRWRC) is shining a light on the AIDS problem...literally. Young adults at U.S. and Canadian universities were invited to create light drawings, in which exposures are made in the dark by moving a hand-held light source in front of a camera, to shine their own light on the crisis. Their handiwork was then showcased on a new website, iembraceaids.com.

"It's really less about fundraising, more about awareness raising and mobilizing," explains Kristen deRoo VanderBerg, communications and marketing coordinator with the CRWRC.

lembraceaids.com is a forum for enlightenment and discussion created by Toronto-based shops Manifest Communications and Jam3media. It also allows visitors to send light drawing postcards to friends (created on the website) and submit light animation videos. If visitors become members, a light appears on a map on the website representing their location.

Launched on World AIDS Day in December, iEmbraceAIDS.com acts as a sub-campaign of sorts in the CRWRC's global "Embrace AIDS" effort, which targets young adults between 18 and 30 years old. "That's the demographic that can get passionate about an issue and get really involved in it," says deRoo VanderBerg.

In advance of World AIDS day, promotional materials including a how-to document for holding light drawing events, a poster, a web button, a World AIDS Day PA announcement script and glow-in-the-dark bracelets were distributed to various churches, Christian high schools and universities. All the materials drove to the website. The campaign is set to run until 2010.

advertiser: Kristen deRoo VanderBerg, Christian Reformed World Relief Committee agencies: Manifest Communications, Smak, Jam3media

website: Deborah Caprara (AD), Manifest Communications; Mark McQuillan (technical lead) and Pablo Vio (lead designer), Jam3media CD: Claire Lamont, Smak
ADs: Wes Wolch, Smak; Kerri Macaulay,
Manifest Communications
account services: Greg Hegger, Smak; Lindsay
Page, Manifest Communications







CARRYING THE TORCH FOR COKE

An integrated campaign by Coca-Cola Canada is urging Canadians to go for green during the lead-up to the 2010 Winter Olympics in Vancouver. The soft drink giant's effort supports its sponsorship of the Olympic Torch Relay and invites consumers to compete for a chance to carry the Olympic Flame, which starts its cross-Canada journey to Vancouver in October.

"Our goal is to inspire Canadians to live Olympic through demonstrating that they've made a commitment to active living and environmental sustainability," says Dave Moran, director of public affairs and communications at Coca-Cola Canada

Creative is geared toward Coke's target demo of 13- to 24-year-olds, inviting them to nominate themselves at icoke.ca to carry the torch. Coke will randomly select 6,760 nominees, who must then submit a written story about how they "live Olympic" on the "Coke side of life."

A TV spot by MacLaren McCann, airing nationally and in cinemas, shows young Canadians getting out and being active while remaining conscious of their impact on the environment. The campaign also includes digital ads in English and French targeting social networking sites, asset communication via truck backs and wraps, an online integration at icoke.ca handled by Toronto's Henderson Bas and in-store POS ads and packaging communication developed by Toronto-based Bstreet.

Coca-Cola has placed strong emphasis on media presence with this push and expects it to reach over 90% of Canadians from January to April. The campaign, which launched in January, will run throughout the year.

advertiser: Coca-Cola Canada pro
executive creative director: Sean Davison pro
creative directors: Wade Hesson, Robert Kingston writer: Lauren McCrindle director: Erin Wendel DC

group account director: **Kathleen Moss** account director: **Rebecca Stutley** sr. account executive: **Emily MacLaurin-King** manager, broadcast production/agency producer:

prodco: Code Films producer: Gillian Marr

executive producer: Thomas Rickert

director: Fredrik Callingard DOP: Jo Eken Torp edit house: Panic & Bob editor: David Baxter music house: Vapor Music post effects: AXYZ, Dave Giles

GREEN LIGHTS COULD BE GREENER

Sarah Michener

Canadians have been taking measures to combat climate change in their personal lives, but as a wise Muppet frog once said, it ain't easy being green. That's the message that World Wildlife Fund Canada is spreading to Canadians through its 2008-2009 climate change campaign.

WWF's latest effort, created by Toronto-based Draftfcb, includes a print execution, a television spot shot using only miniatures and an online execution on wwf.ca – and it represents a change in tactics for the not-for-profit organization. "This year we've done something we haven't tried before," explains Christina Topp, acting VP, marketing and donor relations at WWF Canada. "We're pulling back the curtain on some of the root problems of climate change that still need to be tackled."

An energy-efficient light bulb is used to tell the underlying story. The TV creative follows the light bulb as it's manufactured and shipped to a store, showing that though the bulb itself represents a shift towards greener thinking, its manufacture and delivery are by no means environmentally friendly.

"Green products aren't as green as you think if they're manufactured, transported and made like every product," says Topp. "Until how we make them and power them changes, they're not as green as they could be."

The campaign, which launched in January in advance of the United Nations Climate Change Conference taking place in Copenhagen next December, will run until mid-February.

advertiser: Christina Topp, World Wildlife Fund Canada agency: Draftfcb, Toronto CDs: Robin Heisey, Joe Piccolo, Chris Taciuk ADs: Joe Piccolo, Oliver Brooks copywriters: Chris Taciuk, Mike Richardson agency producer: Kelly Cavanaugh VP group account director: Jeremy Marten prodco: OPC, Toronto





You are cordially invited to submit your new, dead clever and previously unrevealed campaigns to editorial director Mary Maddever at mmaddever@brunico.com and CD Stephen Stanley at sstanley@brunico.com, co-curators of strategy's Creative space.



Alicia is

a downtown-living,

celebrity-gossip-craving,

designer-jean-wearing,

reality-tv-addicted, up-and-coming,

promotion-celebrating,

impulse-splurging,

flirtation-with-cute-guy-indulging,

latest-club-discovering,

horoscope-reading,

taxi-hailing,

lip-gloss-collecting,

best-friend-texting,

martini-ordering,

retail-therapy-shopping,

facebook-obsessed, independent

Cosmo girl.

Just one of the women who feels understood when she watches Cosmo TV.

COSMOPOLITANTV



Shelley is

a four-day-work-week-negotiating, chick-flick-indulging, balance-seeking, dream-kitchen-reno-planning, picking-up-kids-while-ona-conference-call-juggling, green-product-buying, pilates-attempting, red-wine-loving, email-checking, over-stimulated, over-caffeinated, decorating-show-obsessed, 'perfect-boots'-splurging, personal-time-coveting, self-assured W woman.

Just one of the women who feels understood when she watches W Network.





Sue is a self-accepting,

Kilimanjaro-climbing, calcium-popping,

life-reinventing,

nutrition-label-scrutinizing,

guilt-banishing,

food-bank-volunteering,

Jane-Austen-movie-loving,

thirty-year-friendship-cherishing,

legacy-leaving,

stiletto-avoiding,

financial-clout-wielding,

excluded-from-the-media-feeling,

freedom-relishing,

dream-house-buying,

mortality-facing,

life-loving Viva woman.

Just one of the women who feels understood when she watches Viva.



ICE WIDGET BY JONATHAN PAUL ACTIVATES ADS

The online shopping experience is about to get a lot easier. It's all thanks to a new interactive banner app device, the ICE AdWidget, which will ultimately bring the point of purchase to consumers anywhere an advertiser promotes on the web.

With a mouse click, the widget, developed by New York-based Interactive Commerce Exchange (ICE) Online, turns any online banner ad into an interactive microsite without consumers being redirected from the page where it appears. "We're allowing advertisers to serve the individual consumer directly and provide them with a smoother, richer experience in their online browsing," explains Tony Hilton, co-founder and president of ICE.

The company is rolling out the widget, or gadget as they call it, in three phases. Since November, consumers have been able to download coupons and other promotional material like wallpaper, ringtones, icons, screensavers and pamphlets. The gadget, coupons and pamphlets can be sent to any email or personal mobile device.

The second phase, set to launch in March, will introduce feedback services, including surveys, sign-ups and opt-in services. And the final phase, which will launch in six to eight months, will implement the commerce transactions, facilitated through credit card purchases. "It maximizes the direct response that [advertisers] are seeking online," says Hilton.

The gadget functions on HTML-based mobile devices and is priced based on the level of consumer engagement – ICE measures CPMs, CPCs, CPLs, CPAs and conversions based on a tiered CPE system. Currently, the ICE AdWidget, the patent for which is pending, has one primary client, New York-based charity Takes All Types. www.theiceedge.com

ROGERS' OUTDOOR GAMES



Video games have found a bigger audience (and a bigger screen) in interactive promotions in Toronto's Dundas Square.

Over the holidays, Rogers Wireless allowed consumers to play a branded video game promoting its Blackberry Pearl flip phone. Up to 10 passersby were given flip phones and dialed in to play

the game in real time. Each phone corresponded to a hand on Outdoor Broadcast Network's (OBN) 40' x 30' video board, and by yelling "flip" into the phone, participants controlled their respective hands as they tried to catch as many Pearl flip phones as possible. The effort represented a first in Canada.

"Given the number of people who directly interacted with the board and played the game, our cost per interaction was similar to more traditional street team activities," says Paul Brousseau, director of consumer advertising, wireless division, at Rogers. "The exciting news is that we had a much higher level of engagement with the product and the message as people interacted with the game for several minutes."

OBN utilized software called "Dial to Play," developed by New York-based MegaPhone and distributed in Canada by Montreal-based iGotcha Media. It allows consumers to interact with video boards by playing different games after dialing in from, ideally, their cell phone.

Many types of games, from racing to *Space Invader*-type options, are available. Advertisers can expect to pay a base fee of around \$25,000 for the use of the software, excluding media and frequency costs. **JP**

www.obn.com, www.igotchamedia.com, www.playmegaphone.com

192

BY MIKE FARRELL

I his is the percentage of Canadians aged 14 to 34 that agree with the statement "I like watching commercials." It reflects those who registered four or five on a scale of one to five.

If you've been living under a rock for the past decade, that may cause a jolting WTF moment, but for the rest of us it should be just another indicator of the changing face of communication and persuasion and not create palpitations of any kind.

If you have been adhering to my column's advice, you will be employing a variety of approaches and media to get your message out – and not hanging your campaign's hat on a standard 30-second spot.

Today's citizen-consumer wants to interact with what you're offering, hold it in their hands, discuss it with friends, be entertained by it, identify its true value within their context and make damn sure you understand their culture and play a vibrant supporting role within it. That's a tall order, but the quarry we sell to are more wily, involved and creative than those zombies the principals in *Mad Men* focus on.

In fact, this is quite a comforting statistic – almost one in five young consumers sees a cornerstone of our industry's output as entertaining and interesting. And if they really like your commercial, the talk factor output is huge. Fully 27% of the young Canadians we spoke to in this study have gone online to find a commercial they "really liked," with an equal percentage having forwarded one to friends. And 26% say they "usually don't notice commercials" – which means the remainder who don't like watching commercials are still registering them in some way.

Given the current economic climate, I'll take this as a ray of sunshine, or at least a brief respite from the expanding workload we all have in front of us.

This statsthought was gleaned from "Ping," Youthography's quarterly national study of Canadians aged 9 to 34. It was culled from a survey in fall 2008 responded to by 1,762 14- to 34-year-olds, regionally represented. Mike Farrell (partner, chief strategic officer) can be reached at mike@youthography.com



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WAR CHILD WANTS YOU

BY JONATHAN PAUL

War Child Canada is trying to persuade Canadians to substitute apathy for action by signing a petition and helping to spread the word about the plight of child soldiers. Targeting Canadians 22 to 35, the satirical effort builds off the success of War Child's "Camp Okutta" campaign. The focus is not fundraising so much as building awareness by shocking viewers. The creative plays on the notion of propaganda, including a viral video and a 30-second TV spot depicting Canadians supporting child soldiers - donating weapons, knitting balaclavas - to make the point that unless you do something, you're tacitly guilty of moral consent. "It's how you get people to join a cause," says Stephen Jurisic, CD at Toronto-based John St., which developed the "Camp Okutta" concept. "Propaganda can spread like wildfire on the web."

The campaign also uses wild postings of posters with statements like "War is for kids," and images of bullets in crayon box camouflage. It drives to helpchildsoldiers.com, which offers donation info, tools to raise awareness and the petition, which will be sent to the Canadian government to urge it to increase aid to countries with child soldiers. The microsite also links to warchild.ca.

We asked **David Chiavegato**, creative partner at Toronto-based Grip Limited, and **Alison Gordon**, VP strategy, marketing and communications at Toronto charity Rethink Breast Cancer, to weigh in on War Child's new offensive.



OVERALL STRATEGY

Chiavegato: I really like this campaign. The strategy conveys the message that people are contributing to the problem through their own inaction, yet in a way that does not come across as heavy-handed.





PRINT /

Chiavegato: The lines are provocative enough to pique someone's interest. They do a nice job of walking the line between being overt about the problem yet not trivializing the issue.

Gordon: The posters are beautifully designed and eye-catching, which is obviously a really important element for wild postings. They are a very simple and effective execution of the strategy.

The creds

War Child Canada

James Topham, director of marketing and fundraising

Ad agency - John St.

Stephen Jurisic, Angus Tucker, CDs; Mia Thomsett, writer; Stuart Campbell, AD; Sandra Moretti, account services; Michelle Orlando, agency producer; Mavis Huntley, agency online producer; Henry Lu, director; Ross Birchall, editor; Soft Citizen, prodco

T۱

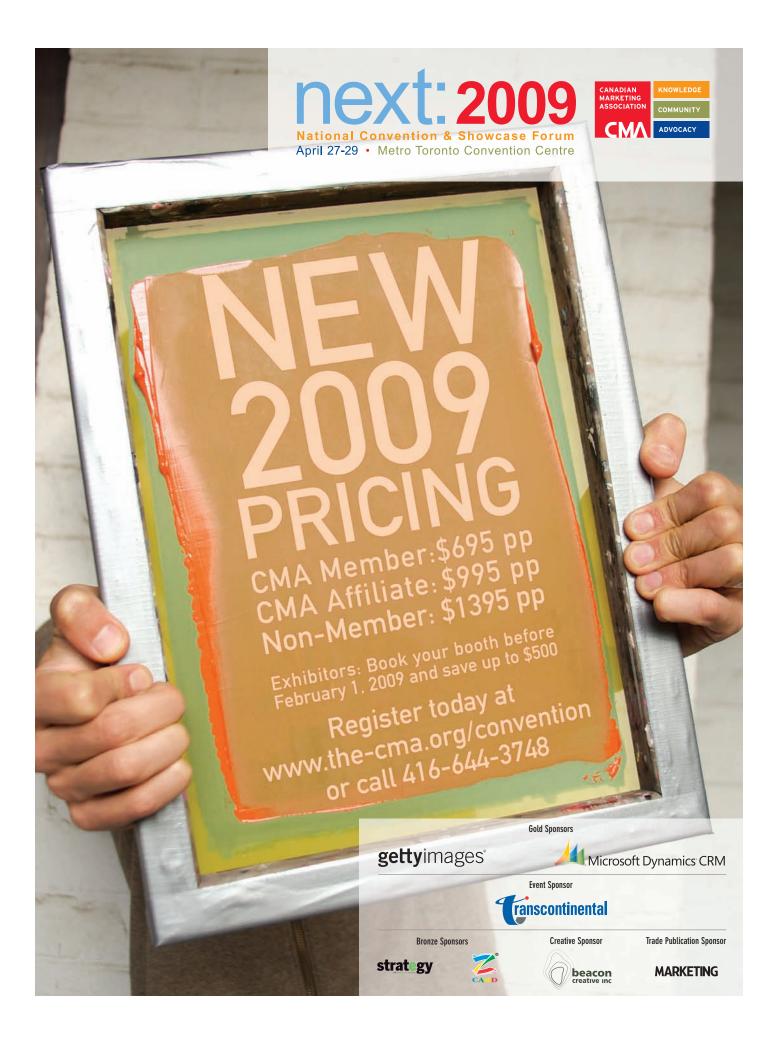
Chiavegato: I'm biased here because I like satire as a means of communicating a point. I love the little touches, like the look of pride on the elderly woman's face as she holds up the balaclava and the painted happy faces on the human targets – a great execution with a solid message.

Gordon: While this spot is well executed and excellently thought through, I wonder whether it is shocking enough. Those who are not aware of the issues may be lost by the sarcasm, and it may be too simplistic for those who already know about the atrocities.



ONLINE - Viral video and microsite

Chiavegato: Like the television spot, the viral spot has some great moments. I particularly like the children tracing themselves for the targets - it makes the message more poignant. While children here are making crafts, other children are being conscripted into an army. I like the site's clean design. Its "protester" motif ties nicely into the advertising platform. I did however find myself asking whether this charity's case could have been laid out in a more overt way in the introductory page. Gordon: The viral video, like the TV spot, is challenging for me as I wonder if shock inspires people. This video is an incredible reminder of how we lead by example. War Child is doing such an amazing job, and as the follow-up campaign to "Camp Okutta" I would love to see more of that. I guess this is where the website comes in! The microsite is great as it looks and feels like a rally. I was a bit disappointed that there were only a few facts as I would like to be better informed on the issues.



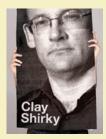






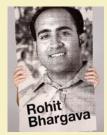
When you need a reason to attend, we'll give you 3

Reason #1



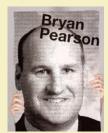
Here Comes Everybody: The Former Audience is **Talking Around You**

Adjunct Professor of the Graduate Interactive Telecommunications Program, New York University and Author of "Here Comes Everybody"



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Author of "Personality Not Included", Senior Vice-President, Strategy & Marketing, Ogilvy 360 Digital Influence



Go Global, Go Green, or Go **Home - Building Customer Loyalty with Creative Marketing Strategies**

President, LoyaltyOne, Inc.



"Tell me a Story" - What **Consumers Want from Brands**

CEO, GroupM Entertainment Worldwide

Reason #2

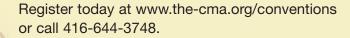
Special 2009 Pricing:

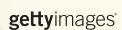
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CREAT VE REPORT CARD

BY CAREY TOANE





















Given the Vancouver agency's unprecedented sweep of this year's Card, it's tempting to change the headline on this page to "The Rethink Show." Based on our tally of 15 international, national and regional industry award shows, the West Coast indie shop took home the most hardware to claim the Top Agency, Top CD, Top Art Director, Top Copywriter and Top Advertiser (via longtime client Playland) spots – mainly on the strength of its performance at local and Canadian shows.

Of course, that's not the whole story. The Creative Report Card is designed to track the cream of an ever-changing industry (see p. 49 for how we do it), so our Top Threes are full of fresh faces and unexpected finishes, and the Top 20 standings are as fierce as ever. Think you know where you stand? Turn the page to find out.

For the full lists, go to strategymag.com.

Playland's wild ride







Clockwise from top: "Pig" loses its stuffing; PNE marketers Kim Madu and Shelley Frost

It was "Stuffies Gone Wild" behind the scenes; when the park closed, they all went out and got crazy Vancouver-based Playland makes award-winning creative look like a day in the park. The 2007 campaign for the amusement park at the Pacific National Exhibition – which made the award show rounds in '08 – took its inspiration from the actual stuffed animals available as prizes on the Playland midway, documenting the results of overindulging on concession stand fare and gravity-defying rides – all from a puppet's point of view. The campaign references a graphic, somewhat controversial 1996 Playland TV spot (by then-AOR Palmer Jarvis) called "Barf Cam," shot from the perspective of the stuff itself.

These cotton-puking pals didn't make juries toss their cookies, however: the campaign took home 36 individual awards, including two Clios and a whack of national awards, proving itself to be the homegrown favourite. Consumers like the work as much as juries do: the brand has developed a fan following that eagerly awaits the release of the new creative each spring. And by popular demand, the sick stuffies are still alive and kicking almost two years later in merchandising spinoffs like postcards and Christmas e-cards.

Notably, this year's Top Three advertisers are all regional brands: neither the second- nor third-place winners – Toronto Humane Society and Vancouver's Science World, respectively – made the Top 20 standings last year, while Playland took second place in 2008 behind Unilever's Dove. Shelley Frost, who's worked on Playland marketing for four years, and Kim Madu (a two-year vet) work with a team of five full-time managers, plus seasonal promotions staff and contractors including AOR Rethink to keep coming back with creative that excites and delights. We asked them how they do it.

Shelley Frost, VP marketing; Kim Madu, manager of brand and design, PNE

What's the best part of working on Playland?

Frost: It's interesting because we talk to very different markets: we talk to that teen group which is very web-savvy and not super-easy to reach sometimes; and then we have a family demographic and we message to them totally differently.

Madu: We don't have to run heavy, offer-based advertising; it's about communicating an experience.

What's the story behind the stuffed animals?

Frost: We have a midway here with typical games and those are the actual stuffed animals

you can win. So it was almost "Stuffies Gone Wild" behind the scenes; when the park closed, they all went out and got crazy.

And the cotton vomit?

Madu: The line we always give Rethink when we're starting the year is that they've got room to be clever and edgy and funny without being gross – we went through a lot of years of being criticized for having too much bodily fluids in our ads – so that we don't offend people. And so this was their twist on not being gross, but it still made the same point. The other thing we liked about it was that it brought our stuffed animals in, had the rides in the background and showed

a lot of the different elements of our park.

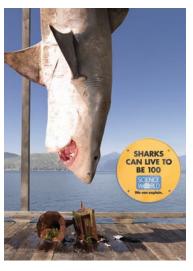
How important are awards to your team?

Frost: It's inspired our company. We now have a company-wide awards committee because of the success of Playland. We look at what we do really well in all aspects of our business, and [enter relevant professional award shows]. We've become industry leaders in fairs and amusement parks, in guest services and different areas.

Runners-up

Toronto Humane Society, Science World





TOP 20

RANK 1 2 3 4 5 6 7	Playland Toronto Humane Society Science World Kraft Canada Pfizer Canada Mini Canada FedEx Canada United Nations	Rethink Leo Burnett Rethink Ogilvy & Mather Taxi Taxi BBDO	110 89 82 73 65 62 56
9 10 10 12 13 14 15 16 17 18 19 20	High Commission for Refugees YWCA Vancouver B.C. Lions War Child Canada Pepsi-QTG Pacific Blue Cross Molson Canada World Wildlife Fund Canada Philips Canada Mr. Lube Vancity Savings Credit Union Bare Sportswear The Gazette	BBDO Rethink Rethink John St. BBDO DDB Zig Draftfcb DDB Rethink TBWA\ Rethink Bleublancrouge	56 47 46 46 44 43 41 40 39 35 34 33 28

For the full list of advertisers, please go to strategymag.com.



Maritz Canada Adds Marketing And Strategic Leadership

Bob Macdonald, President and CEO of Maritz Canada Inc., is pleased to announce the appointment of **Gayle Duncan** as Vice President, Marketing.

"Ms. Duncan brings to Maritz Canada an outstanding track record of achievement in the marketing services industry. I am delighted to be adding a strategic marketer of Gayle's experience to our executive team and look forward to her contribution to Maritz' goal of optimizing the human dimension of Sales and Marketing through client-driven solutions."

Gayle Duncan is a visionary business executive and a client-focused marketing strategist with a passion for delivering immediate, sustainable and break-through results for clients, employees and organizations. With 15 years experience in executive consulting, strategy, marketing and client service roles, Gayle has worked with many of Canada's leading brands including PepsiCo, XBox /

Microsoft, Frito-Lay, Telus, MuchMusic, SunLife, Canadian Tire and more. Most recently, Gayle headed up her own consultancy practice providing strategic and marketing counsel to IMAX and Bell. Her extensive background also includes positions as Vice President of Client Services at CIM (Consumer Impact Marketing); President and Co-founder of Whirl Inc, and Director of Marketing at ICE Inc.



Rethink thinks local, wins big



Rethink, Rethink, Rethink, Vancouver's indie agency walked away with a total of 142 awards and over 100 points more than any other agency - and with just one office - thanks to work on Playland, Science World, Mr. Lube, YWCA Vancouver and the B.C. Lions that was recognized at home and internationally at the LIAAs, the Clios and Communication Arts. Rethink faced tough competition for the top spot from two national agencies with offices in Vancouver; in the end Taxi narrowly took second place over DDB Canada (last year the two took third and second place respectively).

How has Rethink held on to the top spot two years running? We checked in with co-founder Chris Staples to suss out the strategy.

Above: Rethink's "kitchen" in Vancouver Below: Team Rethink takes CRC gold once again

Because we're owner-operated, we can protect our staff and our culture from some of the harshness out there

Chris Staples, CD/partner, Rethink

Welcome back to the Top Three. What's your secret?

We always try to remember that people hate advertising. They're inundated with 3,500 messages a day. To get noticed, you have to do work that is clear, relevant, fresh and true. If you do that kind of work consistently, you'll get talked about with customers. You'll get talked about in the press. You'll get results. And you may even win some awards.

There are far too many awards shows - and with new media. there seem to be more categories every year. But we know that awards can be linked to an agency's "buzz factor." So we try to be smart about how we enter.

How's business been this year?

Let's just say we're happy not to be part of a multinational network, answering to accountants in New York. Because we're owner-operated. we can protect our staff and our culture from some of the harshness out there.

What's your staff count, and who are you hiring?

We're about 60 people. We've been beefing up our interactive area this year, adding in-house production and programming capabilities. We've also beefed up our design area.

What's the next step for Rethink as an agency?

We want to do more work for clients in Toronto. Montreal and even internationally. When needed, we have account people on the ground in other [Canadian] markets. They service key clients without requiring fancy office space. When it comes to our creative product, we think it makes a lot

of sense to keep our "kitchen" here in Vancouver. For one thing, our overhead is much lower than in Toronto, which means we can offer better value. We can also keep a close watch on the quality of what we create. We don't believe clients care where an idea came from, as long as we're available to service their needs as efficiently and responsively as possible.

Biggest accomplishment of the year?

We're incredibly proud of the results we're getting for our core clients, some of whom have been with us from the very beginning in 1999. Science World attendance was up a record 18%. Mr. Lube was named Marketer of the Year by the BC Chapter of the American Marketing Association. Coast Capital Savings' total brand awareness is 97% - up five points from last year.



Runners-up **Taxi, DDB Canada**





From top: Taxi's "Like Minds" TV spot for Bombardier, Subaru's "Sexy Sumo" pin-up calendar by DDB Canada.

TOP 20

RANK		TOTAL
1	Rethink	427
2	Taxi	306
3	DDB Canada	296
4	BBDO Canada	207
5	Leo Burnett	143
6	John St.	137
7	TBWA\	125
8	Ogilvy & Mather	93
9	Cossette Communication-Marketing	83
10	Bos	69
11	Sid Lee	67
12	Draftfcb	56
13	Zig	54
14	Bleublancrouge	43
15	Dentsu Canada	41
16	Grey Canada	40
17	Lg2	38
18	JWT	36
19	Extreme Group	32
20	GJP Advertising & Design	31

For the full list of agencies, please go to strategymag.com.



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DESTINATION ONLINE: SITES THAT DELIVER RESULTS

Online advertising can hit the bulls-eye in ways no other medium can. Thanks to the rapid advancement of research and technology, online destinations, portals and networks can slice and dice consumer segments to enable marketers to target quite finely, based on criteria ranging from geography to behaviour and areas of interest. What unique opportunities are there for advertisers that differentiate you from your competition? *Strategy*'s April issue offers online publishers a forum to outline fresh initiatives, success stories and measurable results to Canada's most influential marketers and media buyers.





Explore media in the coming decade at the 2009 Canadian Media Directors' Council conference. This year's theme, '2020 Vision: Leadership And Inspiration For The Next Decade' includes speakers like **Michael Roth**, CEO of Interpublic Group, **Tim Kring**, the mind behind 'Heroes', **Javier San Juan**, President and CEO of L'Oréal Canada, and more. This is a must-attend event for anyone concerned with the future of media, marketing and advertising. Conference takes place March 31st, 2009 at the Metro Toronto Convention Centre. **Buy your tickets before February 28th at cmdc.ca and receive a special rate of \$475.**

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Leading the creative revelation



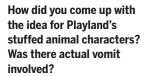


Rethink also takes the Top Creative Director category for the second year in a row, with co-CDs Ian Grais' and Chris Staples' magic touch on a whopping six of the Top 20 Advertisers, including Playland (see p. 34), Science World, YWCA Vancouver, B.C. Lions, Mr. Lube and Langley, B.C.-based wetsuit maker Bare Sportswear.

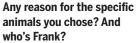
They are joined in the top ranks by BBDO Toronto's Ian MacKellar, who shot up from sixth place last year on the strength of work such as the "Whopper Freakout"-style faux home evictions for the United Nations High Commission for Refugees (UNHCR) and the office antics of Elevator Small Talk Tony and Emoticon Susan for Diet 7-Up, which took home two silver Cannes Lions. And Leo Burnett SVP/CCO Judy John and SVP/CD Israel Diaz have teamed up for their first Top 20 ranking in third place, due in no small part to category-busting happy – yes, happy – work for the Toronto Humane Society, which won two silver One Show pencils.

Curiously, in the nearly 10 years since Rethink was founded, Grais (above left) and Staples (below left) have never worked as a creative (AD/writer) team. We asked Grais to fill us in on the winning working arrangements.

Ian Grais & Chris Staples, co-CDs, Rethink



Grais: I was working in one of our creative rooms with Jason Perdue. We were talking about the one area that our client said was taboo: vomit. Then the idea came.



Grais: We looked at about 10 animals and shot seven. Most of them had obvious names



Most of them had obvious names – like Dog or Turtle. One of them didn't look like an identifiable animal, so I named him Frank, in honour of my old boss Frank Palmer

– like Dog or Turtle. One of them didn't look like an identifiable animal, so I named him Frank, in honour of my old boss Frank Palmer. Frank [now DDB Canada chairman and CEO] gave me

Playland as my first assignment at Palmer Jarvis 12 years ago. It was my way of saying thanks.

You and Chris obviously play well as a team. How do you complement each other?

Grais: Chris is super-organized, energetic and always knows exactly the right thing to say, which complements my tendency to lose track of time and be a little blunt when it comes to creative direction.

My real passion is problem-solving – whether working as an art director or as a creative director. I'm also much more passionate about the craft of advertising – all the small details that can make the difference between good and great.

We both take part in pitches, but have very different styles. I like to take clients through my thinking process without a lot of song and dance. Chris is definitely more of a showman.

What's your favourite Playland ride?

Grais: The Revelation. Chris screams more than I do.

Runner-up • Ian MacKellar, ECD, BBDO



MacKellar cut his teeth writing mall retail ad copy for Sifton Properties Advertising in London, Ont. Fast-forward 17 years, and with 10 years at BBDO in Toronto – minus four months at MacLaren – under the hood, he has filled the role of his mentor, Jack Neary, who left for BBDO New York last year.

What campaign of '08 are you most proud of?

The UNHCR campaign [which filmed a fictional government agency evicting real Canadians from their homes].



A film crew singled out unsuspecting Canadians for faux evictions to communicate refugees' plight

Where did the "candid camera" idea come from?

We got together and discussed how all PSAs seemed the same and that, as a result, people were less affected by them. The idea of actually evicting someone got us all really excited.

What were people's responses when they realized they were on camera, that the evictions were a hoax? Relief. And then, most importantly, understanding.

Runners-up • SVP/CCO Judy John and SVP/CD Israel Diaz, Leo Burnett



With over 30 years' experience in advertising between them – and nearly half of those at Leo – John and Diaz joined forces four years ago to work on brands including Bell, Kellogg's, Toronto Humane Society, Samsung and James Ready beer.

What campaign of '08 are you most proud of?

Diaz: The rebranding of Bell. It's a daunting task to relaunch a brand in 38 days.

How do you complement each other?

John: He's good cop and I'm bad cop. He's an optimist and I'm the realist. He's a quiet extrovert and I'm an outspoken introvert. He dresses better than I do.

What are the advantages of two CDs over one?

John: We also bring a different expertise and perspective to the work. With Israel being an AD and me being a copywriter, we push our crafts equally hard, so the ideas get better on both sides and good things happen as a result.

TOP 20

For the full list of CDs, please go to strategymag.com.

RANK 1 2 3 4 5 6 7 8 9	Chris Staples/lan Grais lan MacKellar Israel Diaz/Judy John Angus Tucker Andrew Simon Stephen Jurisic Jack Neary Dean Lee Ron Smrczek	Rethink BBDO Canada Leo Burnett John St. DDB Canada John St. BBDO Canada DDB Canada	SCORE 427 207 142 137 132 131 129 127 124	RANK 11 12 13 14 15 16 17 17	Zak Mroueh Paul Little Janet Kestin/Nancy Vonk Steve Mykolyn Lance Martin Philippe Meunier Martin Beauvais Robin Heisey Gaëtan Namouric	(Formerly) Taxi TBWA\ Ogilvy & Mather Taxi Taxi Sid Lee Zig Draftfcb Bleublancrouge	SCORE 112 94 91 82 72 65 50 50
10	Alan Russell	DDB Canada	123	20	Glen Hunt	Dentsu Canada	41

THE GLOBE AND MAIL*

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Art direction's weird science



Rethink's Rob Sweetman tops the AD pack this year, and can take credit for Science World's quirky "We can explain" campaign, which poked holes in ordinary transit and OOH ads with three-dimensional executions made of pencils, kitty litter and, er, sneezes. Sweetman, who finished fourth last year, also worked on Coast Capital Savings, B.C. Lions and NHL 2K9 in 2008, his fifth year at Rethink.

Second-place winner Anthony Chelvanathan makes his first appearance in the Top Three, thanks to his cute and colourful cartoon dogs, cats and bunnies for the Toronto Humane Society. And in third place for the second year in a row is Rethink's Ian Grais for his art direction on Playland.

Rob Sweetman, Rethink

What was the state of Science World's advertising before you and Rethink took a crack at it?

Like many museums, they did event-based marketing. This drove attendance when something cool was in town, but wasn't doing much for them during the other 42 weeks of the year. We decided to promote Science World itself, and drive attendance year-round.

The media and art direction for Science World is very mischievous.

I guess spraying transit riders in the face with water could be considered mischievous by some – however, we just try to keep it fun and interactive, much like Science World does.

When did you know that the campaign was going to be awesome?

I didn't really know it was good until we were briefed on it for the second year in a row – the year after the first fact-based campaign. No matter how hard we tried, we couldn't top it. We couldn't think of a better campaign than the fact-based one. To me that seemed like the mark of a good idea.









How much time do you spend there?

I still go there all the time. I have a five-year-old and a two-year-old and we love the water exhibits, the bugs, the audio exhibits, the wind machine and all the shows in the theatres.

Favourite science fast fact?

Herrings communicate by farting.

TOP 20

RAN	IK		SCORE
1	Rob Sweetman	Rethink	159
2	Anthony Chelvanathar	n Leo Burnett	128
3	lan Grais	Rethink	116
4	Monique Kelley	Leo Burnett	89
5	Angela Sung	DDB Canada	80
6	John Williamson	TBWA\	74
7	Jason Hill	Taxi	68
8	Nathan Monteith	Taxi	66
9	Chad Kabigting	Rethink	62
10	Nellie Kim	John St.	61
10	Stuart Campbell	John St.	61
12	John Terry	BBDO Canada	60
13	Joel Pylypiw	DDB Canada	59
14	Mark Mason	BBDO Canada	57
15	Jonathan Lavoie	Sid Lee	55
16	Rob Trickey	John St.	52
17	Carlos Moreno	BBDO Canada	50
18	Tim Piper	Ogilvy & Mathe	r 43
19	Dean Lee	DDB Canada	41
20	Paul Riss	DDB Canada	39

For the full list of ADs, please go to strategymag.com.



Runner-up • Anthony Chelvanathan, Leo Burnett



Chelvanathan has worked alongside Judy John and Israel Diaz (see p. 40) at Leo Burnett for five years, on brands such as P&G, Kellogg's, James Ready and Campbell's.

When did the idea for cartoon animals for the Toronto Humane Society come about? Where were you sitting, what were you eating, who said what?

That's the great thing about working with others: multiple brains are usually better than one. And it can't be healthy to talk to yourself, so it is great to have a few people around to bounce ideas off. I can't say we had this idea going into it. But if you talk back and forth with people it usually ends up like this. An unrelated word may lead you to the right place. It's a crazy process.

Any reason for the specific animals you chose?

They came to me in a dream and begged me to adopt each one. They actually sold themselves with the lines we had written. The whole experience was uncanny!

Do you have pets?

Well, I have a copywriter [Steve Persico, see p. 46]; is that close enough? I mean, it should be. They are great company when you stay late. Someone you can turn to and work endless hours with. And they are always there the next day, ready to do it all again. And aren't they man's best friend? Or at least art director's?

Runner-up · lan Grais, Rethink

Grais's roots as an art director reach back to his first job at Palmer Jarvis in Vancouver in 1994. He worked on accounts including Greyhound and Playland, which moved with Grais when he started Rethink with Tom Shepansky and Chris Staples in 1999. He still flexes his AD muscles on Playland (see p. 34 and 39).

cause+action







Community bikes. Celebrity ponytails. Causes come in many forms. How is your brand taking action?

Strategy's third annual Cause + Action awards celebrate brands that are making a socially responsible difference, creating change in areas such as sustainable development, community programs and diversity.

Tell us about your brand's social action initiatives and you could join the elite circle of brands who have taken a stand, like Home Depot, Virgin Mobile, Vancity (top), and Pantene (bottom).

Cases will be judged by an industry panel on criteria including brand DNA, uniqueness, awareness, legs, and overall success.

Submission deadline: February 16, 2009

For a submission package please contact *strategy* special reports editor **Carey Toane at ctoane@brunico.com or (416) 408-2300 ext. 227.**



Score one for the fans



Rethink is on top again, thanks to copywriter Jono Holmes, who placed second on last year's Card. In his seven years in advertising, Holmes, who left Rethink in June for a senior copywriter position at Taxi Toronto, has worked on brands including Science World and Playland at Rethink, and Canadian Tire, Viagra and Rickard's beer at Taxi.

This year Holmes racked up points for work on B.C. Lions – he was on the account at Rethink for four years – which played up CFL fan rivalries by portraying stereotypical visiting team fans dressed in full regalia with horrified expressions of loss on their faces.

He is joined by two newcomers to the Top Three: Leo Burnett's Steve Persico, who worked with partner Anthony Chelvanathan on the Toronto Humane Society campaign (see p. 44), and his onetime Rethink colleague Rob Tarry, who rode the Science World sneeze wave all the way to victory with his partner Rob Sweetman (see p. 42).

Jono Holmes, Rethink

Where do you start with a brand like B.C. Lions?

Doing sports-related ads is tough – it's all been done. My old partner Rob Sweetman and I would say that 99% of our ideas are Gold Lions...in 1988. The challenge is to find one for 2008.

How many hours did you spend watching football?

I've been to Lions' games, but I rarely take the factory tour. I think clients would be shocked at how often we creatives don't even know what their "quality meats and cheeses" taste like. I've done ads for cars I've never driven and wetsuits I've never worn. But that's the way it goes.

It's usually all in the brief – it's more about finding a relatable insight for the viewer. And all that's in my brain.

Which award are you most proud of?

A Cannes Press Lion [in 2007 for Playland], and getting a [B.C. Lions] spot on TBS's World's Funniest Commercials.

Runner-up • Steve Persico, Leo Burnett



Persico has been at Leo since he started in advertising over three years ago. His big clients in 2008 included James Ready beer, Toronto Humane Society (THS) and P&G.

The THS campaign was an interesting take on what is generally considered a depressing topic.

Everybody wanted to make it cheery and positive. I remember seeing a dog waiting for its owner outside a coffee shop, and everyone who walked by couldn't help but stop and smile. That was the feeling we wanted the ads to have.

Do you have pets?

Over my lifetime: one turtle, three dogs, numerous rabbits and chickens, five cats, many fish and two birds. I once caught a giant beetle on a grade school trip but nobody would let me keep it.

What campaign of 2008 do you wish you could take credit for?

The Obama presidential campaign. Or that Ikea spot where the woman screams, "Start the car! Start the car!" because my mom loves that spot. Sorry, mom, I'll try harder.

Runner-up • Rob Tarry, Rethink



Tarry started his advertising career 13 years ago when he launched his own agency, OneRoom Creative, with a friend the summer after college. After three or so years of waiting to get paid, he moved to Rethink to work on clients including Science World, Mr. Lube, BCAA, Dose. ca and Children of the Streets.

What was your favourite project of last year?

Even after four years, Science World is a joy to work on. So often we're asked to make a lot of noise over something that's only mildly

interesting. With Science World, we start with these amazing facts, so there's excitement baked right in.

What inspires you outside of advertising?

Engines. It's nice to know there are some absolute truths out there: things that work on a system, and that system works. I try to apply that same kind of detached, rational thinking to creativity. That and booze.

TOP 20

RANK			SCORE
1	Jono Holmes	(Formerly) Rethink	180
2	Steve Persico	Leo Burnett	118
3	Rob Tarry	Rethink	103
4	Jason Perdue	Rethink	100
5	Marcus Sagar	Leo Burnett	96
6	Tim Piper	Ogilvy & Mather	69
7	Michael Murray	Taxi	68
8	Bryan Collins	Rethink	67
8	Hunter Somerville	Ogilvy & Mather	67
10	Stefan Wegner	Taxi	66
11	Chris Hirsch	John St.	61
12	James Ansley	BBDO Canada	60
13	Patrick Scissons	BBDO Canada	57
14	Guillaume Bergeron	Sid Lee	55
15	Chris Booth	DDB Canada	52
16	Mia Thomsett	John St.	51
17	Peter Ignazi	BBDO Canada	50
18	Arthur Shah	John St.	46
19	Neil Shapiro	DDB Canada	44
20	James Lee	DDB Canada	41

For the full list of copywriters, please go to strategymag.com.

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Thanks for helping to make a big splash. See you next year for Advertising Week 2010.

CREATIVE REPORT CARD

Methodology

For the past 10 years, *strategy*'s Creative Report Card has tracked and tallied the gold-, silver- and bronzeware taken home by agencies, advertisers and creatives over the calendar year to help the marketing community track who's on top of their game. To do this, we select a range of shows that incorporate a variety of media and assign each award a point value, weighted to recognize that Cannes is bound to be a tougher field than Calgary. As the books arrive through the autumn awards season, we keep a database of wins for each advertiser, agency, creative director, art director and copywriter and add them up to identify the top 20 in each category.

The purpose of the Creative Report Card is to give a fair and accurate analysis of Canada's strongest creative advertising work on a yearly basis. Please bear in mind that it accounts for almost 1,000 individual awards (with five credits for each award), and relies on the credits as published by the various regional, national and international shows. Therefore, there is room for error and/or omission, although we have done our best to give credit where it is due.

Scoring (the fine print)

Point values are highest for international awards, followed by national and then regional awards. Best of Show and Grand Prix receive more points than Gold, which in turn receives more points than Silver, and so forth.

Individuals

Points are awarded to the individuals credited in the award show books as they appear. If a name is not listed, it does not receive points. In some cases agencies have provided corrections which have been taken into account on a case by case basis. We have done our best to reconcile any discrepancies in the spelling of individual names between the various books.

Agencies

The points for agencies with offices in multiple cities have been combined. However, distinct but affiliated agencies (with the same parent company) are listed separately.

Advertisers

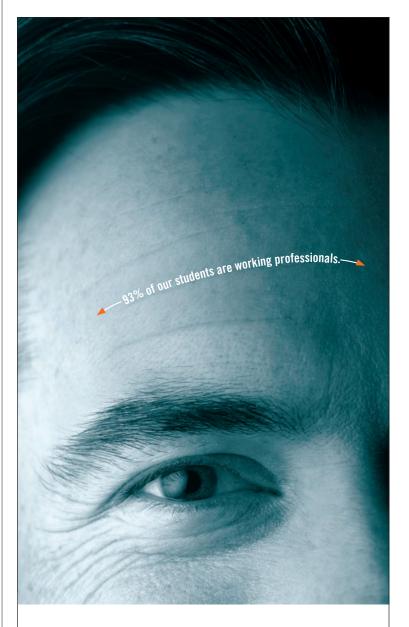
Points are awarded at a company level, rather than for individual brands.

The awards that count

Regional: ICE, ACE, Ad Rodeo, Crea, Lotus National: ADCC, Applied Arts, Cassies, Marketing

International: Cannes, Clios, Communication Arts, D&AD, One

Show, LIAA



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BY TONY CHAPMAN & KEN WONG

Survival tactics

In their ongoing email dialogue dissecting the big issues and pondering solutions from different vantage points, this month the Renegade CMOs tackle the economy. And they want your help . . .

Tony: The U.S. Treasury reduced interest rates to 0% and stated there is no limit to the amount of money it is prepared to flood the marketplace with. How bad can things get?

Value is no longer a "nice to have"; it is a "need to have." Consumers are fighting for survival as they see trillions of dollars being wiped off the balance sheet, at a time when unemployment is skyrocketing. Overnight, their shopping patterns have shifted from discretionary to mandatory; they are buying with cash, making lists and trading down. Even luxury brands are screaming "Sale! Sale! Sale!" What can a marketer do to survive?

Ken: I think we're about to find out who really believes in marketing and who's just been giving it lip service. I say that because whether economic conditions are good or bad, the fundamentals – how to create and sustain value and build great brands for the long term – do not change. What's changed is that now you have to do it, and you have to do it efficiently.

Now we find out who can walk the talk – who really sees marketing as an investment and who sees it as a discretionary expense.

Tony: I equate this to sailing. When the wind is blowing, anyone can move their boat forward. When the wind dies, you either sit there and wait for things to happen, or you find whatever wind there is and make things happen.

This is an opportune time for marketers to grow share – every consumer in every category is up for grabs. It's how Obama won his election – every state, one voter at a time.

Ken: We know what it takes to survive and thrive in the medium-to-long term. We have a pretty good idea that under good economic conditions we'd be doing it. So the real question is, "What do we do between now and the next round of good times?" Interestingly, the rules still apply here:

1. Don't cut your price unless it is absolutely necessary.

4. Look for easy-to-implement sources of differentiation (like packaging and partnerships) to buy time before the next R&D discovery.

One last thing: don't lose anyone good, and spend – if you have to – to keep the sales force motivated.

Tony: Recognize the importance of positioning, strategy and tactics, and that all hands on deck are key.

Recalibrate your positioning based on insights garnered from a changing consumer mindset, identify the competitive strategy required to get their attention and the tactics that will persuade them to buy and drive all the non-value-added activities from your business. Get all hands on deck, working together to harness that wind and drive you past your competition.

Ken: One last thing. This is too important to leave it solely to the politicians. Let's make this recovery a grassroots movement. We can and we must.



I think we're about to find out who **really believes in marketing** and who's just been giving it lip service

- 2. If you do, use below-the-line promotions or anything else that will help make the cut temporary.
- 3. Enhance marketing productivity via scale, loyalty management, working off some existing brand equity and process as well as product innovation as a means of financing any required price cut/promotion.

Ken Wong is a career academic at Queen's School of Business who has been busily consulting on how to get through the economic downturn in the few spare moments he has between classes and speaking gigs. **Tony Chapman** is an entrepreneur/career brand guru and founder of Toronto-based indie agency Capital C. Both are legendary (according to the Marketing Hall of Fame).



BY MARC STOIBER

The crazy-sexical world of green brands

I read an interesting anecdote the other day. The author did a Google search on the phrase "Easy being green," and ended up with 1.5 million posts. For context, he searched "'Til death do us part," and got 17,500 posts. "The cheque is in the mail" got 15,000 posts.

The phrase "Easy being green" was coined way back in 1970. So who's beating it to death in 2008? It's all those green brand folks. The re all trying, in their own way, to capture the hearts of confused consumers.

The burgeoning world of green brands is full of these interesting anecdotes and twists I hadn't seen in nearly 20 years as a CD in mainstream advertising. I'd like to share some of those observations. They aren't in any order, conclusive or complete. And they don't culminate in any profound wisdom. I just thought it would be fun to document some of the silliness in my new field of so-called expertise.

1. Green brands have the best mascot.

Al Gore. There is no other brand in the world with a vice-presidential Nobel- and Oscar-winning mascot. The last mascot I worked with was Mr. Clean. It doesn't really compare.

That said, I did work with the Bud Girls. Bud Girls were cool. But nobody casts an aura as cool as Al does.



2. Green brands love green icons.

And the icon they love the most is the Earth. Better when there's something growing out of said Earth. Best when there's a metaphor

for something worthy, like recycling.

There are green globes nestled in hands. Green globes in piles of apples. Green globes sprouting gears and on shiny awards. And, of course, green globes with the line "It's easy being green."



3. Green brands love metaphors for "carbon."

Green brands like to say they're saving a ton of carbon. But what does carbon look

like? The consumer probably can't imagine it – and if they can't imagine it, how are they supposed to buy it? So there's a frantic race between brands trying to come up with catchy metaphors. The most popular is, "Our carbon reduction eliminates the equivalent of (a suitably big number of) cars."

There are so many green brands making this claim, I wouldn't be surprised if they've actually eliminated all the cars on the road at least once over.

This is a good thing. With no cars, there's less risk of getting hit jaywalking.

4. Green brands like catchy phrases.

I've mentioned "Easy being green." But that isn't the only phrase getting airplay. Consider the old saw "Gray/tweed/chiffon/etc. is the new black." Well, the green fashion brands have latched onto "Green is the new black." Which (like everything in the fashion world) got old in 15 seconds and became "Blue is the new black."

What next? Yellow is the new black (in honour of solar power)? Or transparency is the new black? The imagination boggles. I think it will revert to black is the new black. After all, perfect energy conservation is sitting in the dark.

5. Green brands like the wrong words.

Green brands use words like "ethical" and "fair." Wonderful words, but they hardly make me want to buy. I respond more to words like "sexy" and "fun."

What to do? Maybe savvy marketers will combine words to convey both worthiness and attractiveness – sort of like real estate

developers. Imagine sexy and ethical blended into "sexical." Sounds like popsicle. A nice word that tastes great on hot global warming days.

6. You don't have to be green to be green.

We just did a study to see if green brand actions were rewarded by consumers. Lo and behold, we discovered that not-so-green brands still scored high for green cred – if they were cool brands. Consider Apple. Not terribly green, but very cool.

Consumers gave Mac big green kudos.

7. Green brands like to line up with our "values."

This sounds very good.
But consider your values.
Personally, I used to sell slimming programs in the morning and fast food in the afternoon. Hmmm. So do I want a green brand to line up with my values? Heck, no. I'd feel better if they encouraged me to raise my values.

So there you have it: A meander through some of the anecdotes I've gathered in the past three years. Not exactly educational, but comforting. Green, like everything else, is just human. Don't be intimidated.

Marc Stoiber is the founder of Change, a green brand agency based in Vancouver. B.C.



back page.



A brand revolution manifesto from Bleublancrouge EVP/CD Gaëtan Namouric, abetted by Justin Kingsley.

Blood brands

It's 1933 and an alligator is stitched onto a tennis shirt. Lacoste and his buddy Gillier launch the 1212 Model and in so doing release previously collared brands. Lacoste invents mass status lifestyle brands, bling and showing off. The world changes, going from brands that people carry to brands that carry people. Yet since then, nothing is new. In many ways, advertisers stop inventing.

Now, every "new" development leads to hallelujahs. Colour TV, newsworthy creative, electronic ink, consumer 2.0. We're looking for revolutions. And revolution is not a bad word.

Today, the new revolution is pharma. NeoPharma.

Yesterday, the generic folks walked onto the scene. Generic means competition, a new market order. A duty, therefore, for brand names to seduce rather than just service needs. This change is as important as the Lacoste alligator. Only this time, it's a brand that lives inside. Inside our bodies. In our guts. Throughout our systems. Yes, in our blood. Is there any greater challenge than this?

Until now, pharma was about physicians, charts and percentages. It wasn't about the people taking the meds. We exist in a regulated pharma world, one that prevents communication about product benefits.

What will happen with NeoPharma? Consumers will choose meds just like they choose sneakers.

They'll start driving doctors nuts by turning the tables on them. Pharma companies will have to stop selling pills to doctors and begin building brands and campaigns for the people – whether governments like it or not. More Viagra, Pfizer's "More than medication" platform and Bristol-Myers Squibb's "Luvu2" efforts.

It means creative directors will have to don a white lab coat (no alligator) and pop a new pill. This way, brands that live inside people will be born.

We'll see consumers who prefer the branded pill because the generic one just isn't as cool (and they won't be sure exactly why). Tennis players' headbands will sport pill logos. What everyone's ingesting will be the latest cool status symbol. People will look in a friend's medicine cabinet like it's a closet, and not a secret.

Heck, we may even help put an end to stigma!

Illustration courtesy of Julie Descheneaux.

STRATEGY February 2009

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